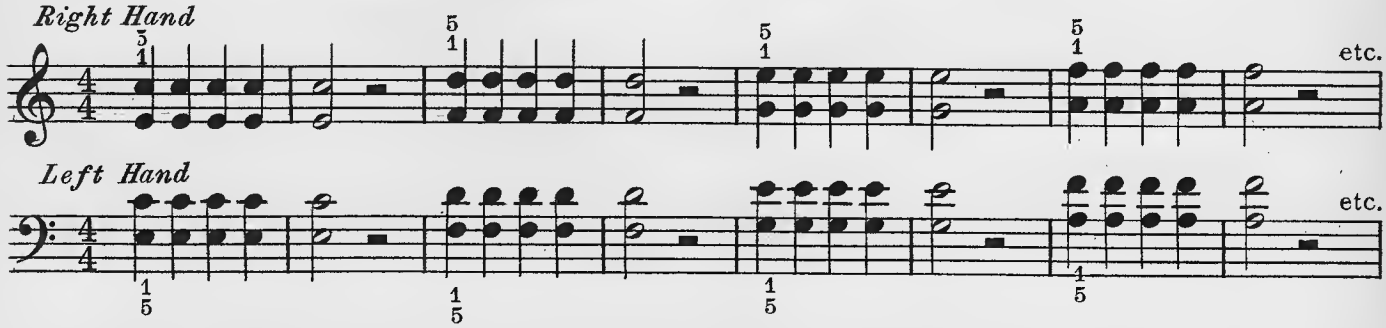
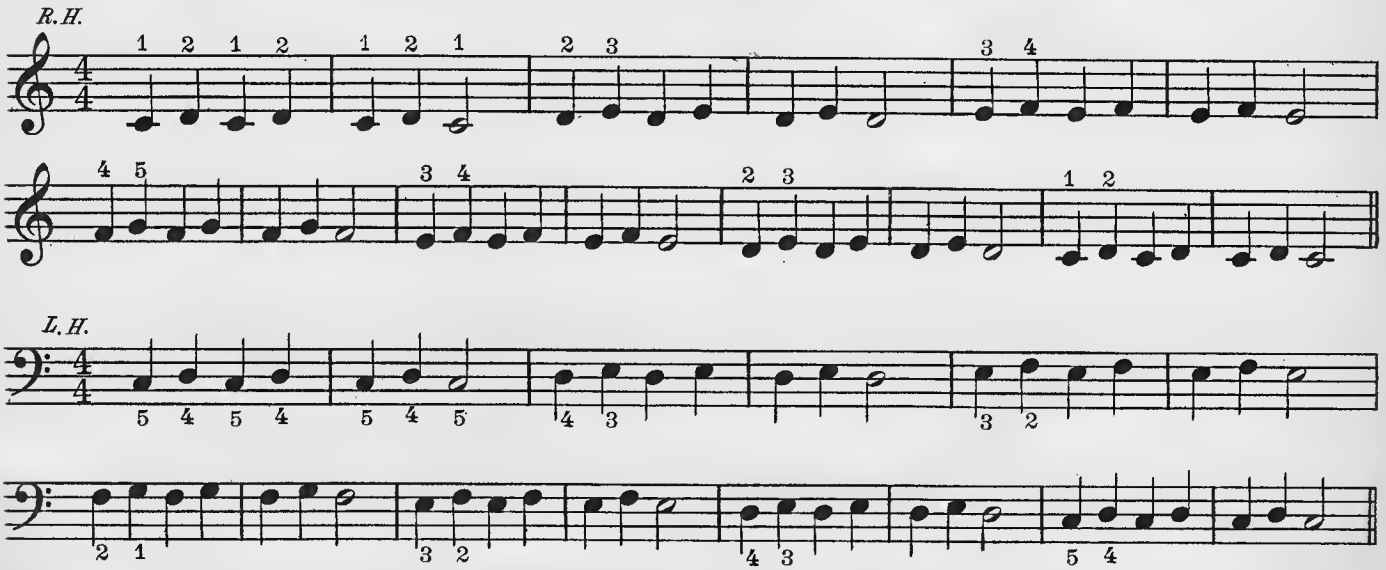
FIRST DAILY DOZEN

These Exercises are provided for Pupils who need
organized drill to develop technical control.

1. Down-Arm Stroke. Development of Flexible Wrist Action (controlled relaxation). To be played hands separately.



2. Two-Finger Exercise. For Finger Independence, Tonal Control, and Clarity. Hands Separately.



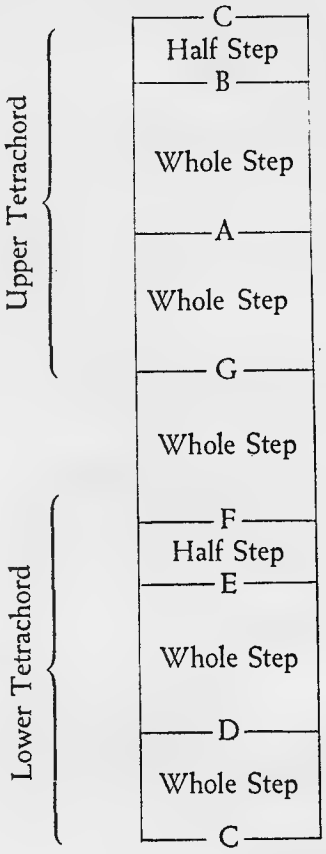
3. Individual Exercises. Every Pupil has different difficulties to overcome. The Teacher may write additional exercise material here to meet individual Pupil needs.

THE MAJOR SCALE

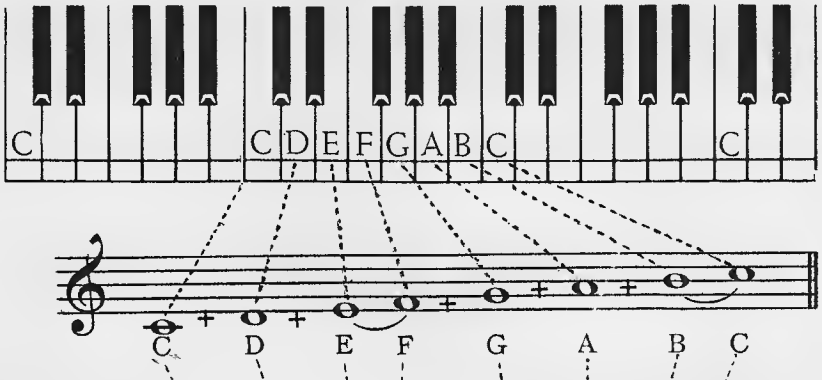
The word Scale means a "ladder." In music, a Scale consists of the successive tones from one Home Tone to its octave (from C to C, or from F to F, etc.).

The Major Scale consists of an orderly succession of Whole Steps and Half Steps. The Ladder on this page shows the arrangement of Whole Steps and Half Steps for the Scale of C Major.

THE LADDER



THE MAJOR SCALE OF C
On the Keyboard and on the Staff



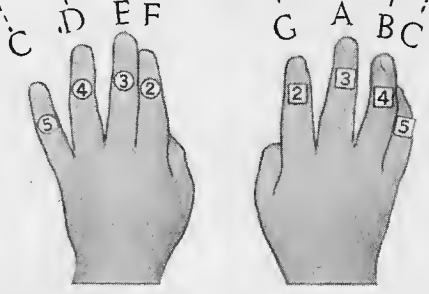
+ indicates a Whole Step
⌣ indicates a Half Step

TETRACHORDS

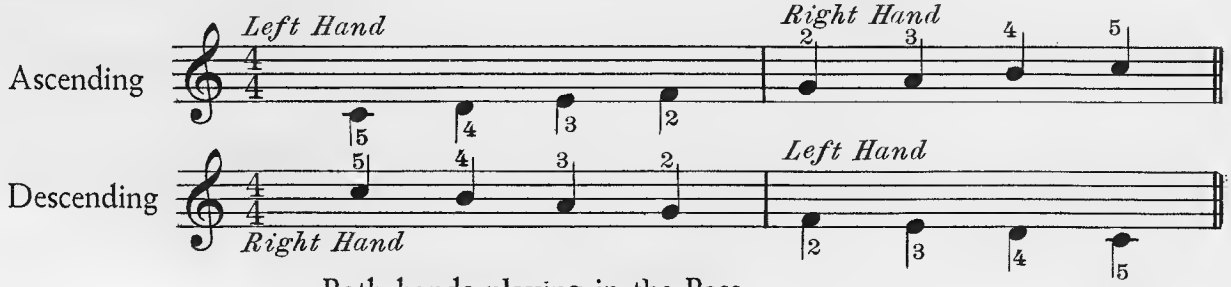
By studying the Ladder on this page you will see that the Scale is divided into two Tetrachords. A Tetrachord is a little pattern of four tones. The two Tetrachords are alike, because both progress upward in this manner: whole step, whole step, half step. There is a whole step between the Tetrachords.

AN EASY WAY TO LEARN THE SCALE

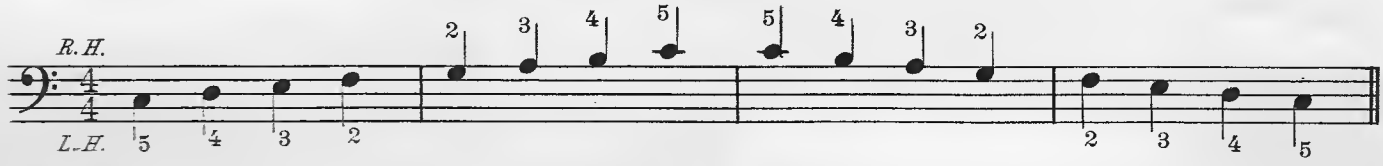
By omitting the thumbs, you can hold the fingers of your hands like the whole steps and the half steps of the two Tetrachords. (See picture of the two hands.) This will be the easy and natural Hand Positions for playing the Major Scale divided between the two hands. Try in this way to play the C Major Scales as given below.



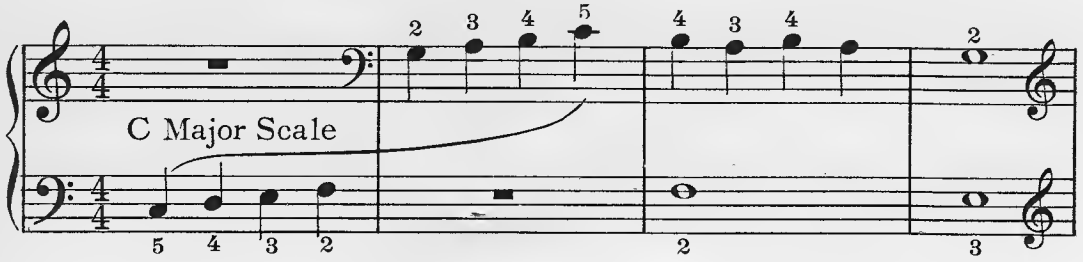
SCALE OF C MAJOR – Both hands playing in the Treble

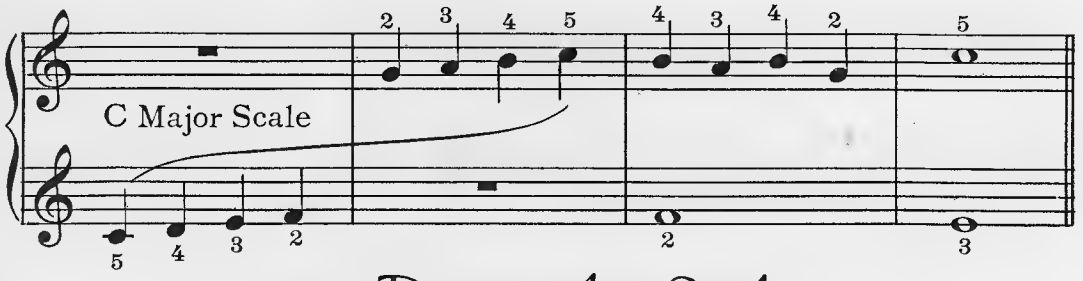


Both hands playing in the Bass



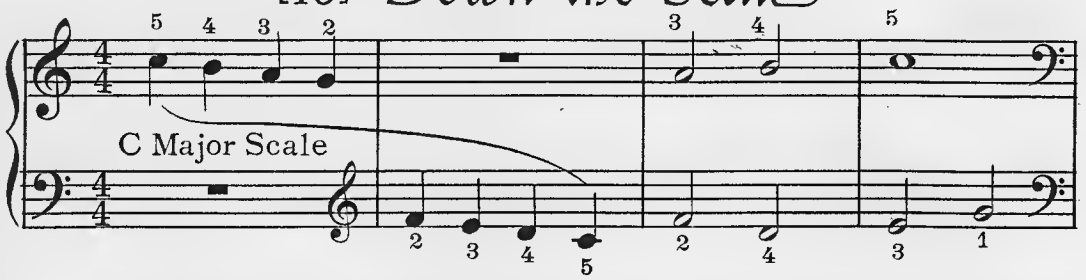
[15] Up the Scale

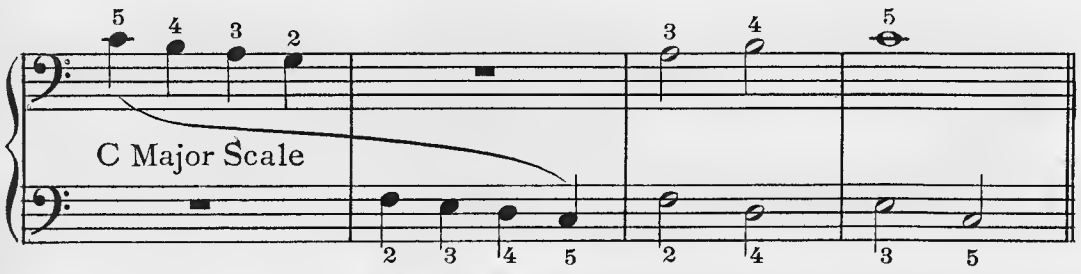




CHANGE OF CLEFS

[16] Down the Scale





PLAYING THE MAJOR SCALE IN DIFFERENT KEYS

You may begin on any key and build a Major Scale by Tetrachords, fingering the Tetrachords as shown on page 20 (omitting the thumbs). Try building Major Scales beginning on G, F, and D.

Transposition. After you have successfully built a Major Scale in some other key, see if you can play No. 15 and No. 16 (above) in that new key.

POSITION

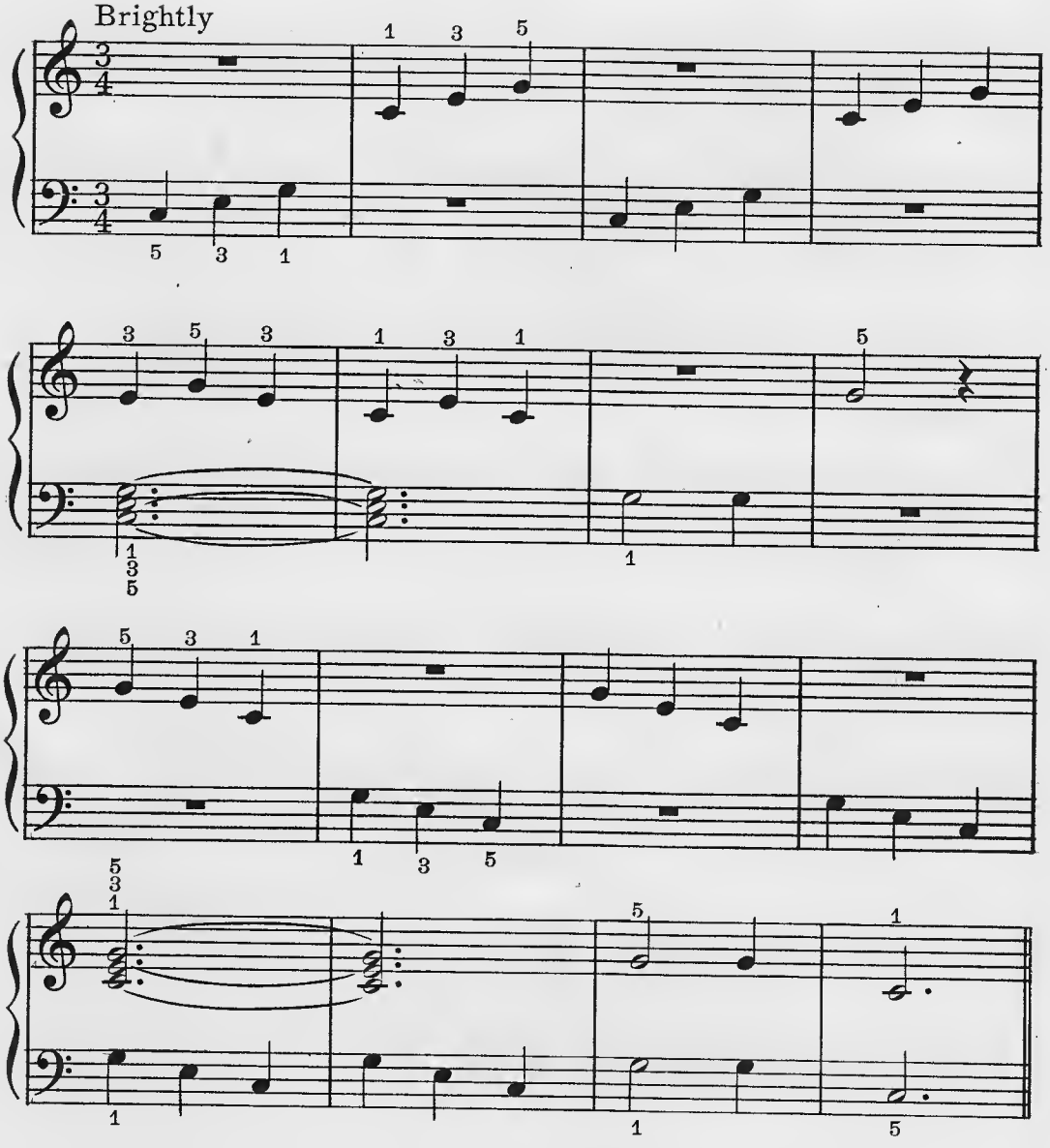
1 5
C — G
5 1

WARNING SIGNAL

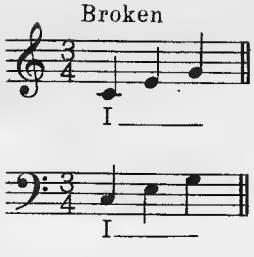
FINGERING OF CHORD

[17] At Camp

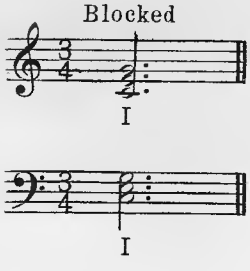
Brightly



Broken



Blocked



THE TONIC CHORD

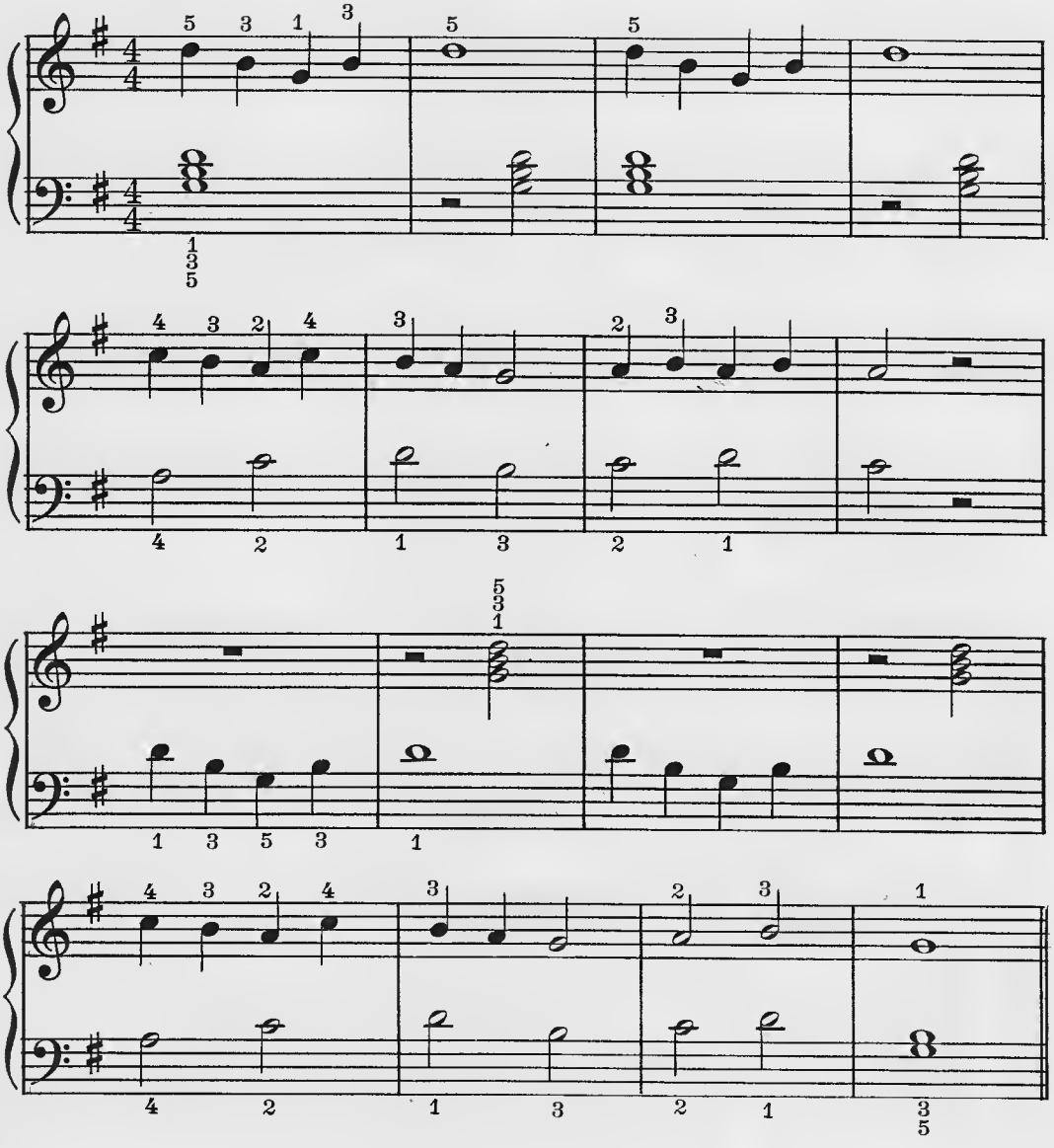
This piece, "At Camp," is in the Key of C Major. It is built entirely on the first, third, and fifth tones of the C Major Scale. These three tones make the Tonic Chord of C Major. The word Tonic means Keynote. The Tonic Chord is indicated by the Roman numeral I because it is built on the first tone of the scale.

When the tones of the chord are played one following the other, we say that the chord is "broken." When they are played together, we say that the chord is "blocked."

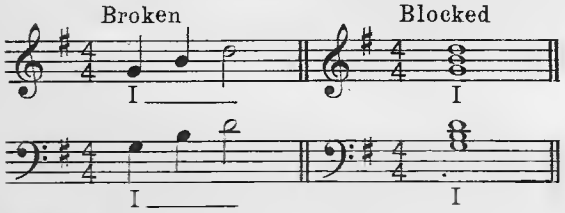
[18] Clowns

POSITION

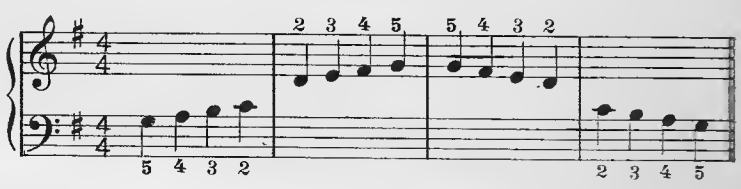
1 5
G — D
5 1



THE TONIC CHORD
in the Key of G Major



The G Major Scale



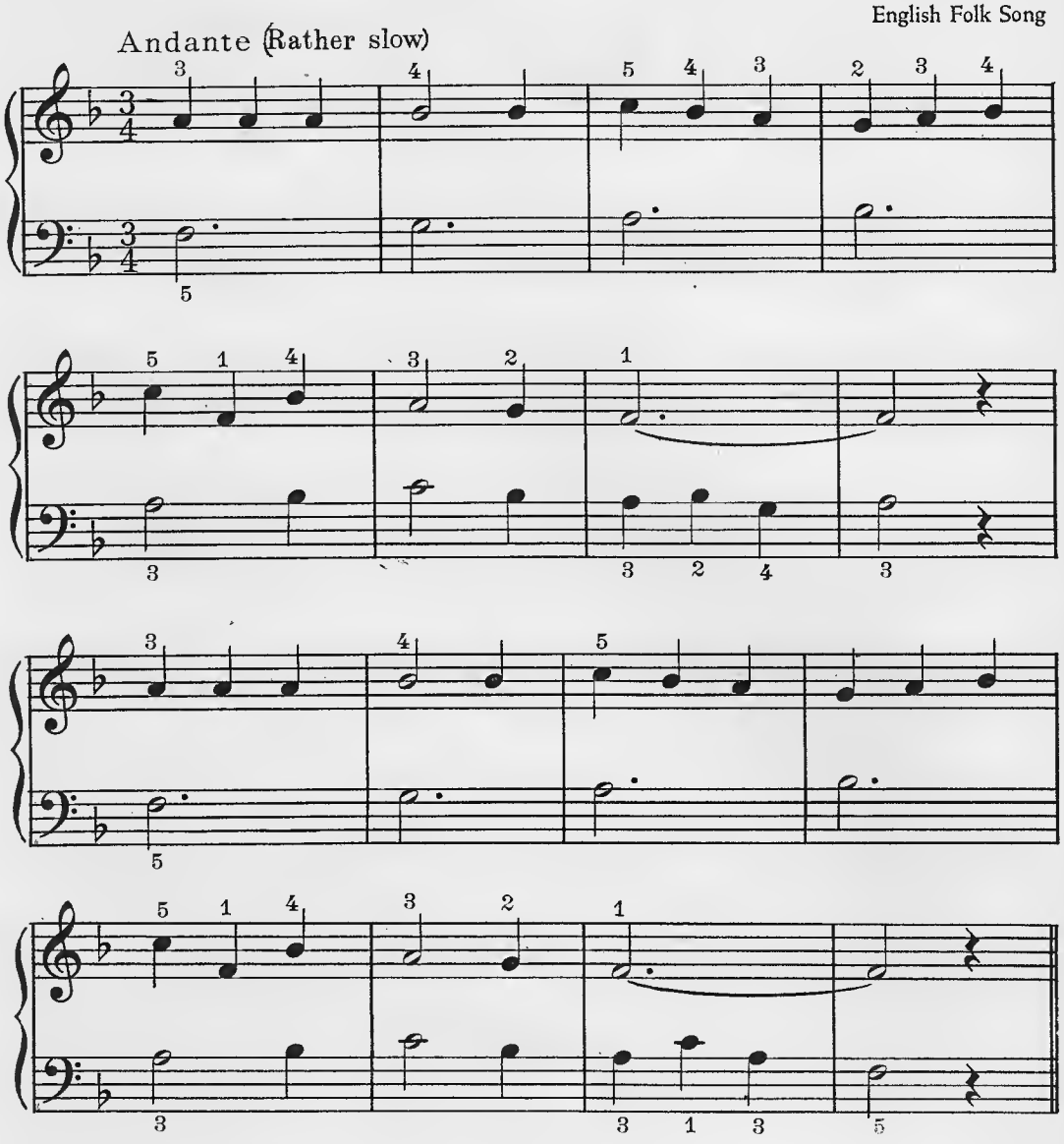
POSITION

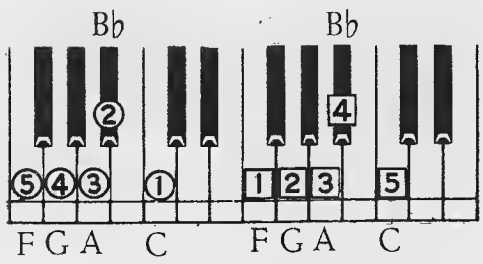
1 5
F — C
5 1

[19] Drink to Me Only with Thine Eyes

English Folk Song

Andante (Rather slow)



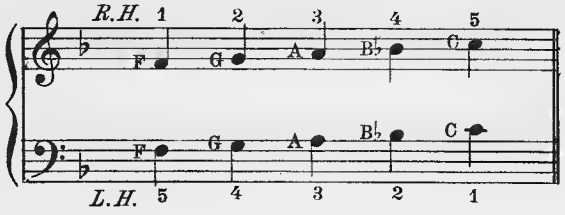


KEY SIGNATURE

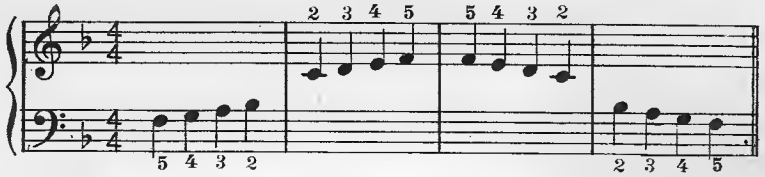
The B-flat (Key Signature) at the beginning of the staff tells us that the piece is in the Key of F Major, and that the Home Tone is F. For the Key of F Major we must play B-flat throughout the piece.

Observe the new Hand Positions for the Key of F Major.

KEY OF F MAJOR



The F Major Scale

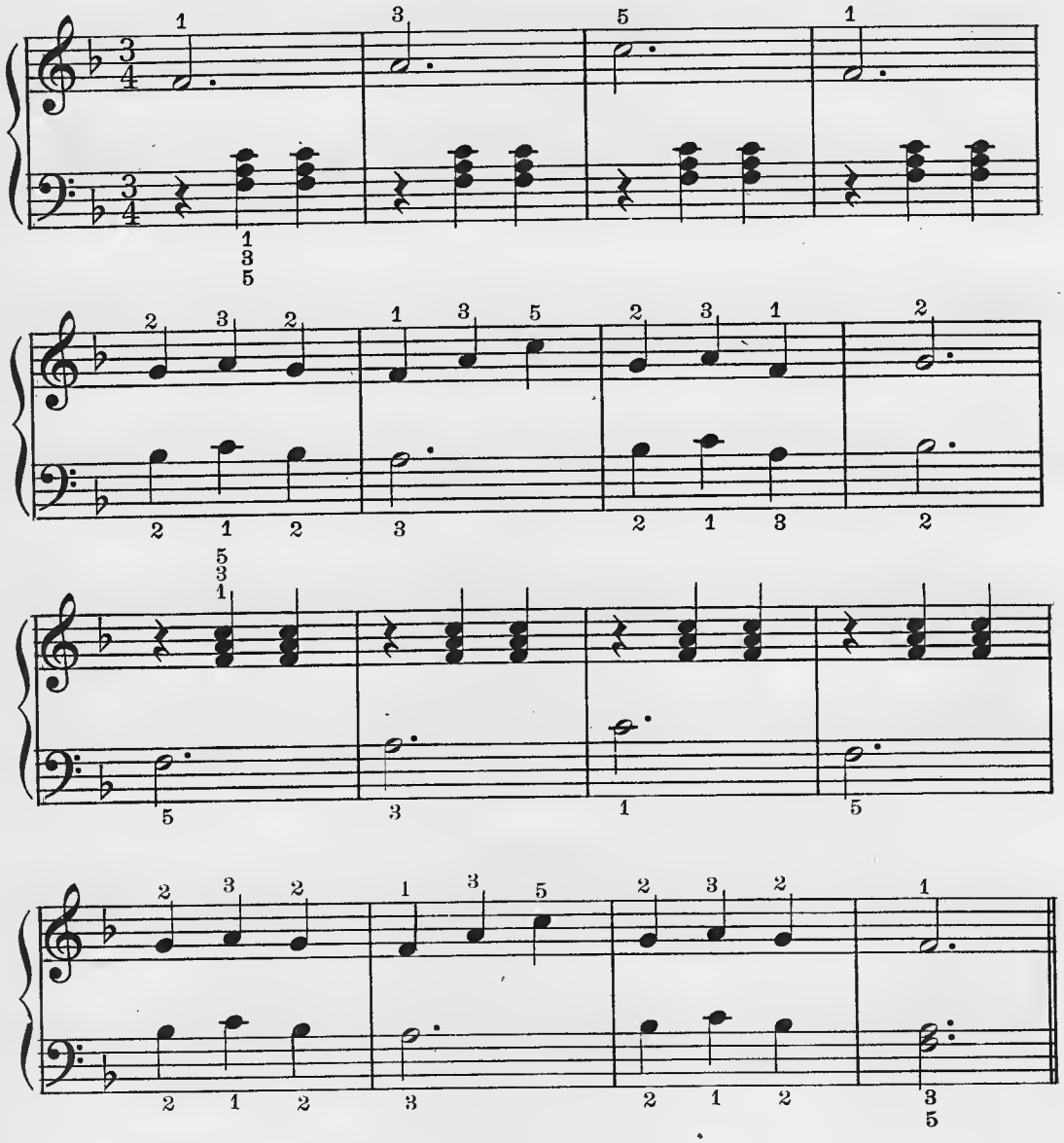


[20] A Little Waltz

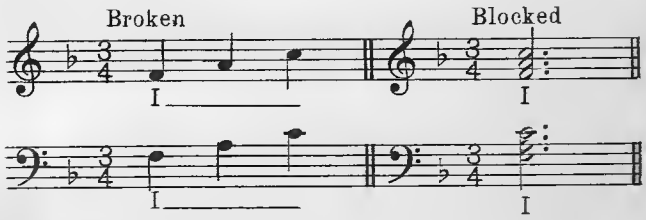
POSITION

1		5
F	—	C
5		1

See how the melody passes from the Right Hand to the Left Hand and back again. One hand is the Singer, and the other hand is the Accompanist. Play the accompaniment lightly — don't "drown out" the Singer.



THE TONIC CHORD
in the Key of F Major



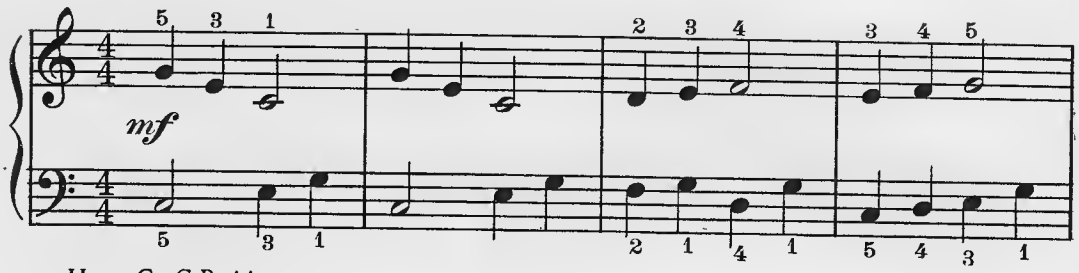
POSITION

1 5
C — G
5 1

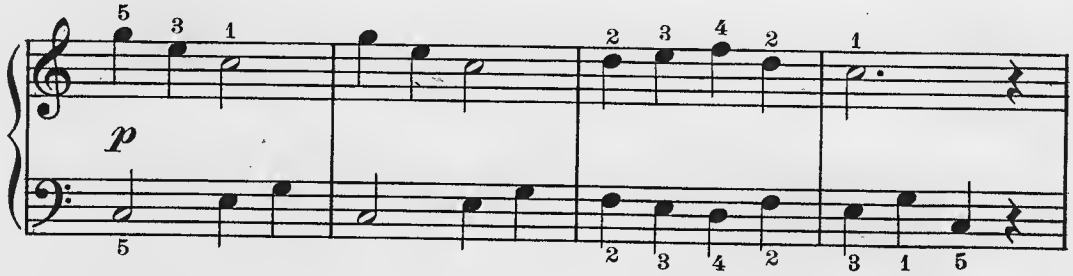
Moderato

[21] Near and Far

Middle C - G Position

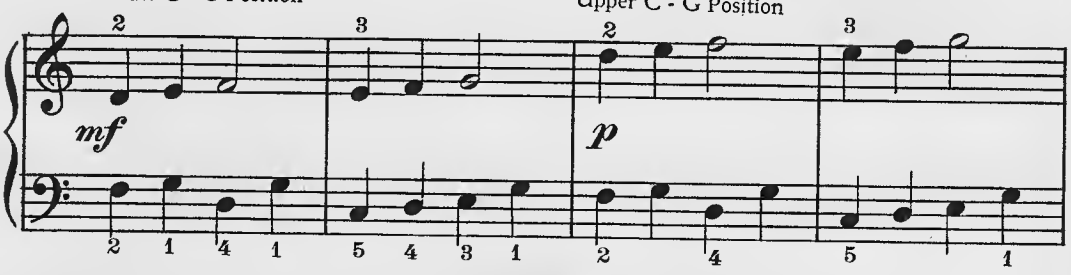


Upper C - G Position



Middle C - G Position

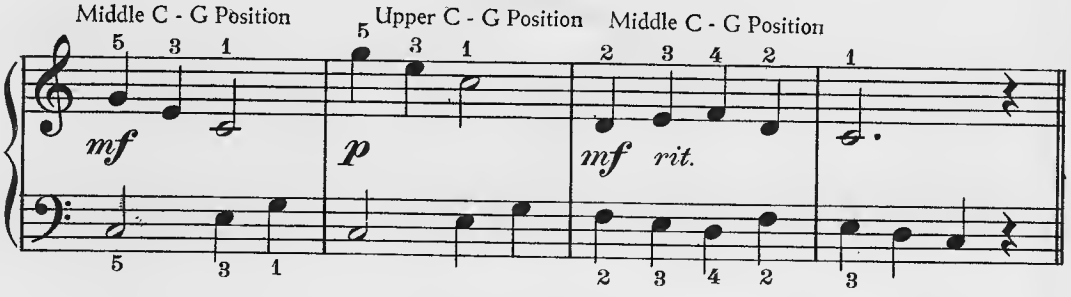
Upper C - G Position



Middle C - G Position

Upper C - G Position

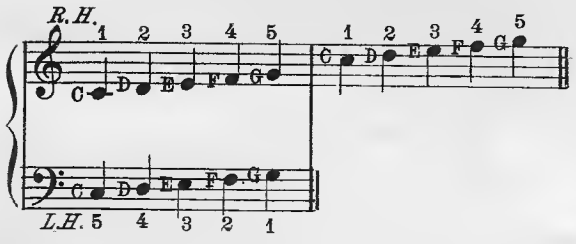
Middle C - G Position



INTRODUCING HAND SHIFTING

Middle C - G Position

Upper C - G Position



On the piano there are several keys with the same letter-name. From one key to the next having the same letter-name is an Octave.

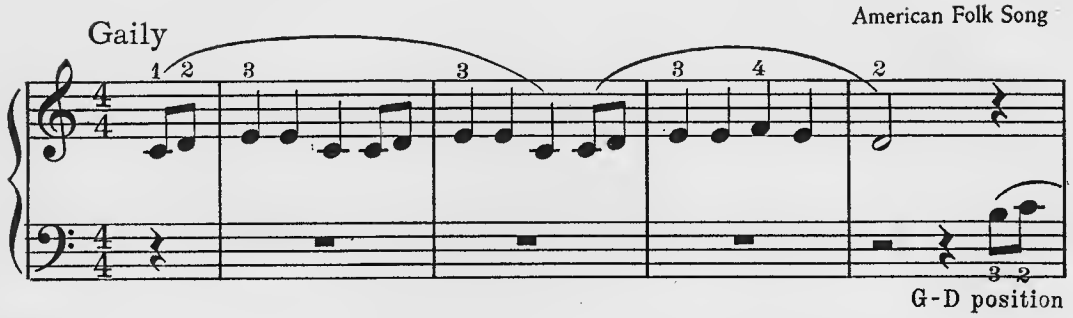
The Right Hand plays the C — G Position in two locations, one an octave higher than the other.

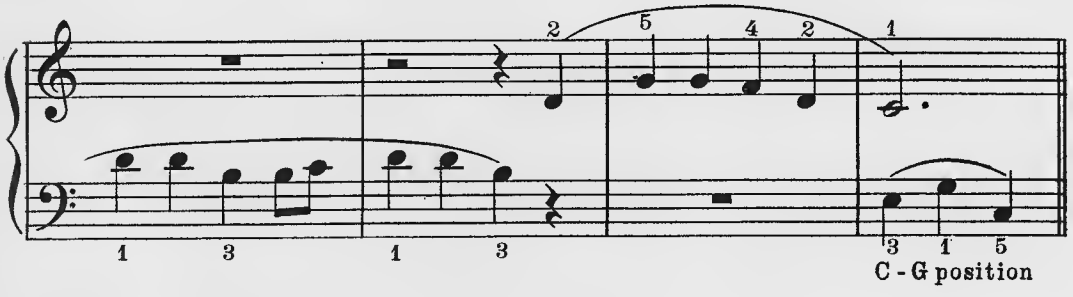
In playing this piece, watch the notes carefully to see when the Right Hand shifts.

[22] Polly Wolly Doodle

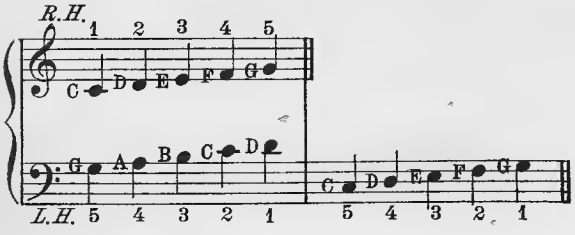
Gaily

American Folk Song





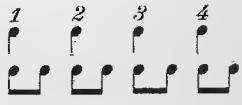
POSITION		
	1	5
R.H.	C	G
L.H.	G	D
	5	1
	C	G
	5	1



HAND SHIFTING

Observe in the piece on this page that the Left Hand plays in two Positions, the G — D Position, and the C — G Position.

EIGHTH NOTES



In the piece on this page there are four counts in a measure. Each count may be represented by a Quarter Note. Sometimes two notes are played to one count. These are Eighth Notes, and two Eighth Notes are equal in value to one Quarter Note.

POSITION

1 5
G — D
5 1

WARNING SIGNAL

CHANGE OF HAND POSITION

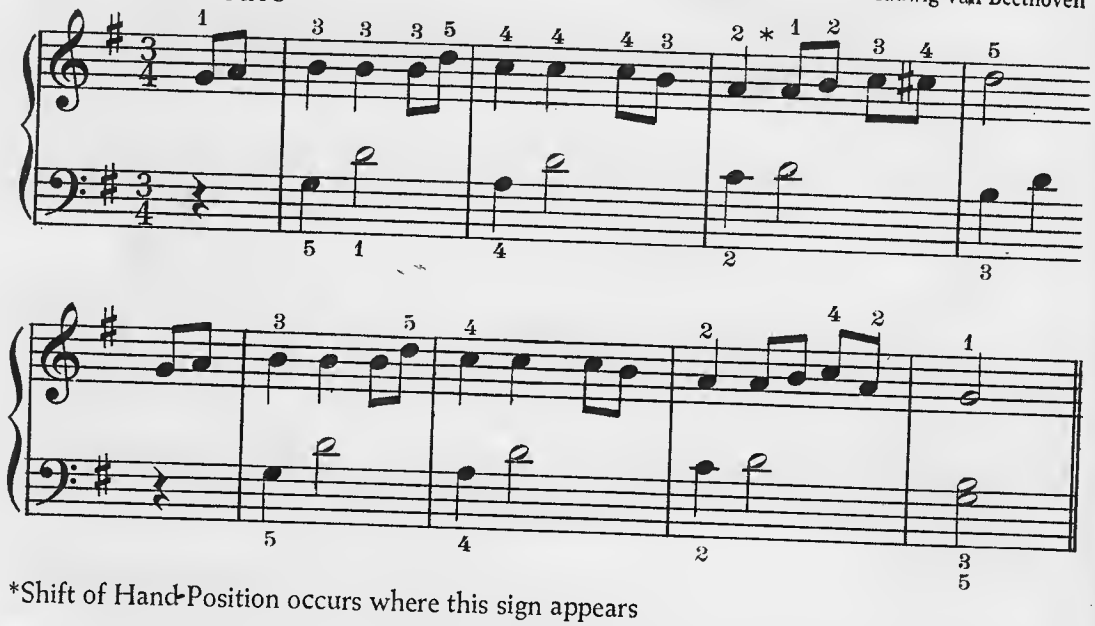
[23] In the Country

Observe the change of fingers for the same key which occurs in the third measure, finger 2 being replaced by finger 1. This *Replacement* of fingers makes it possible to play the Chromatic passage (B, C, C♯, D) without finger crossings.

A Chromatic passage is one which consists of several consecutive half steps.

Moderato

Suggested by a theme from Ludwig van Beethoven

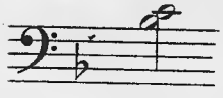


*Shift of Hand Position occurs where this sign appears

POSITION

1 5
F — C
5 1

WARNING SIGNAL

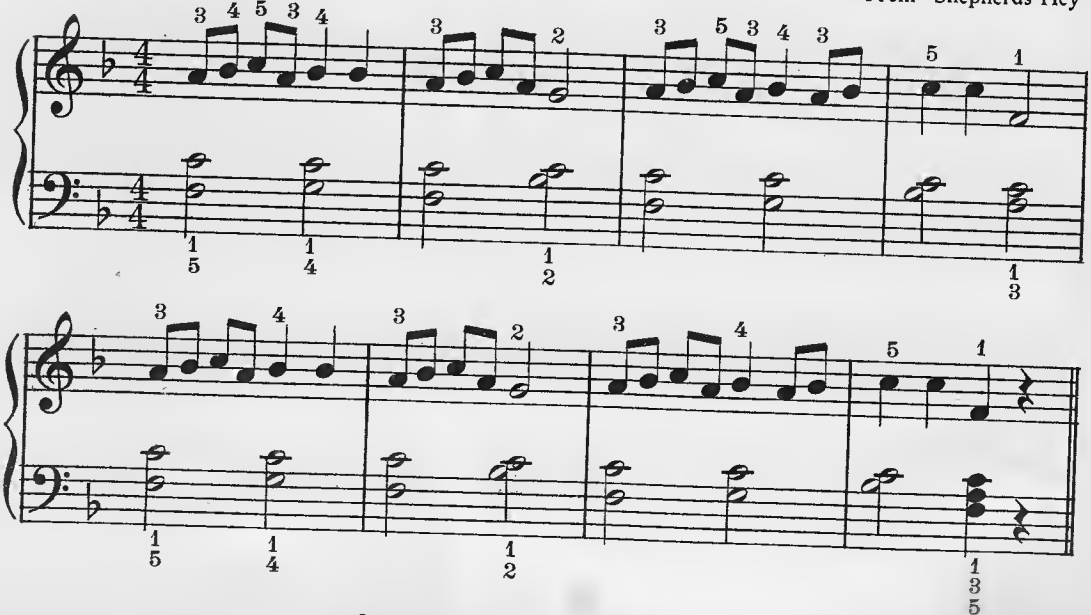


BOTH NOTES SOUNDED TOGETHER

[24] Morris Dance

With vigor

From "Shepherds Hey"

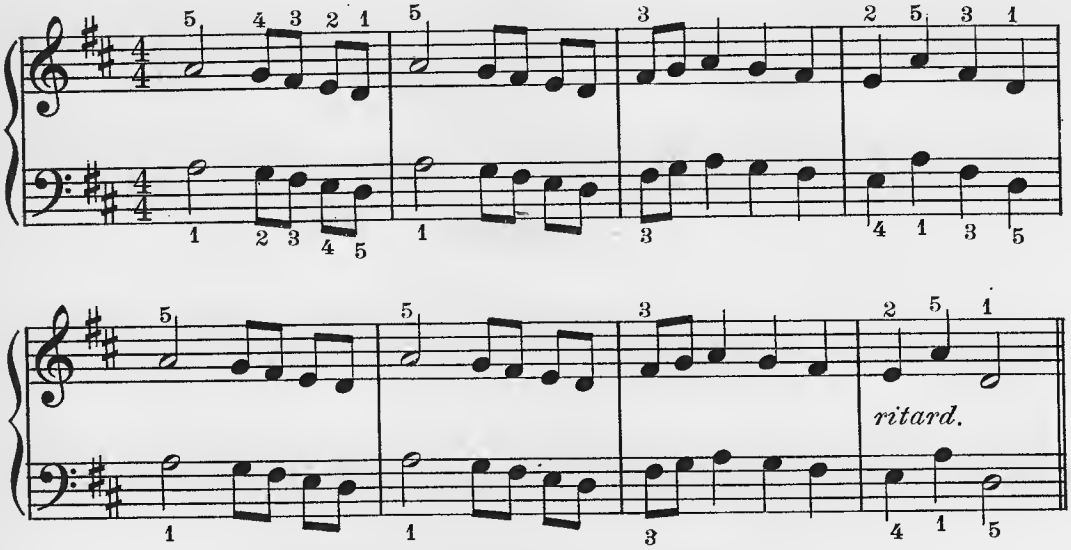


[25] A Lively Dance

From "Musette," by Johann Sebastian Bach

POSITION

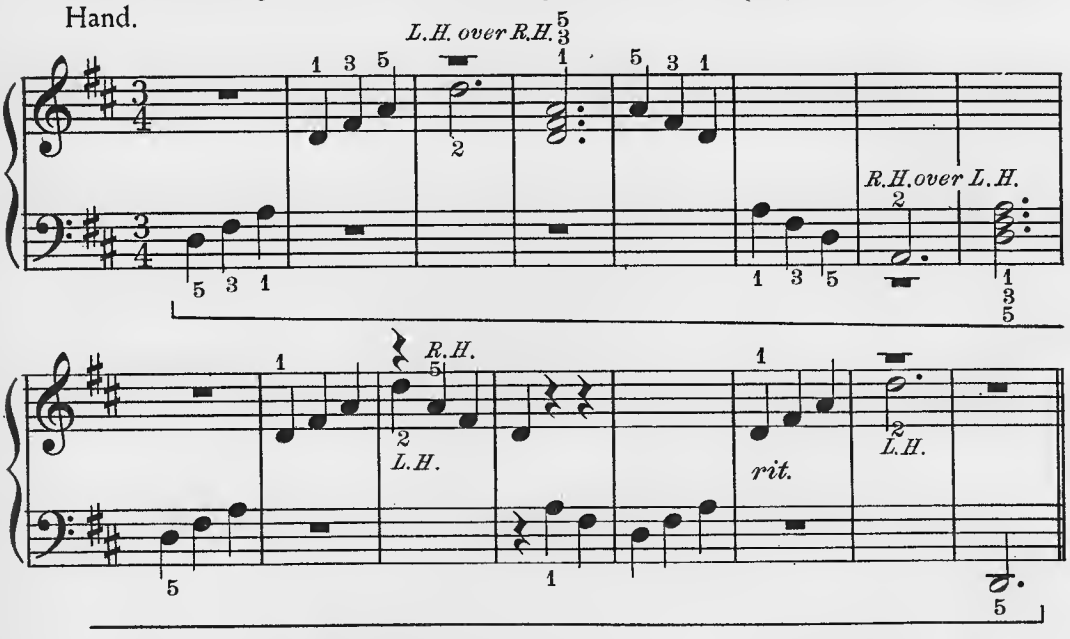
1 — 5
D — A
5 — 1



[26] Pedal Study

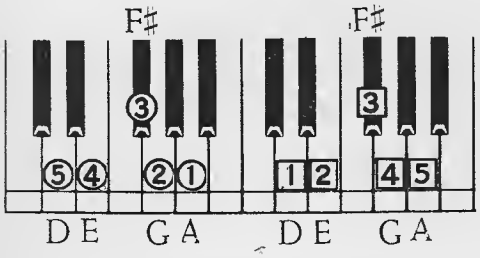
Preparatory Study in use of the Damper Pedal

Observe crossing of Left Hand over Right Hand and of Right Hand over Left Hand.



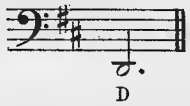
LEFT HAND
OVER RIGHT HAND

RIGHT HAND
OVER LEFT HAND

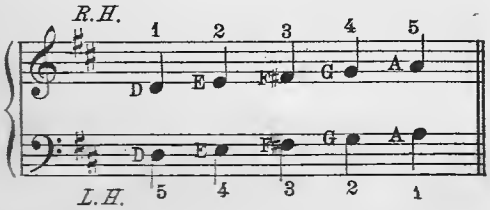


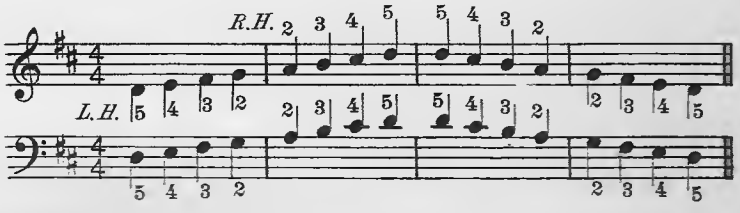
KEY OF D MAJOR

An explanation of Scale Building is given on page 20. The Scale of D Major includes two sharps, F-sharp and C-sharp. These two sharps are shown in the Key Signature.

LANDMARK: 

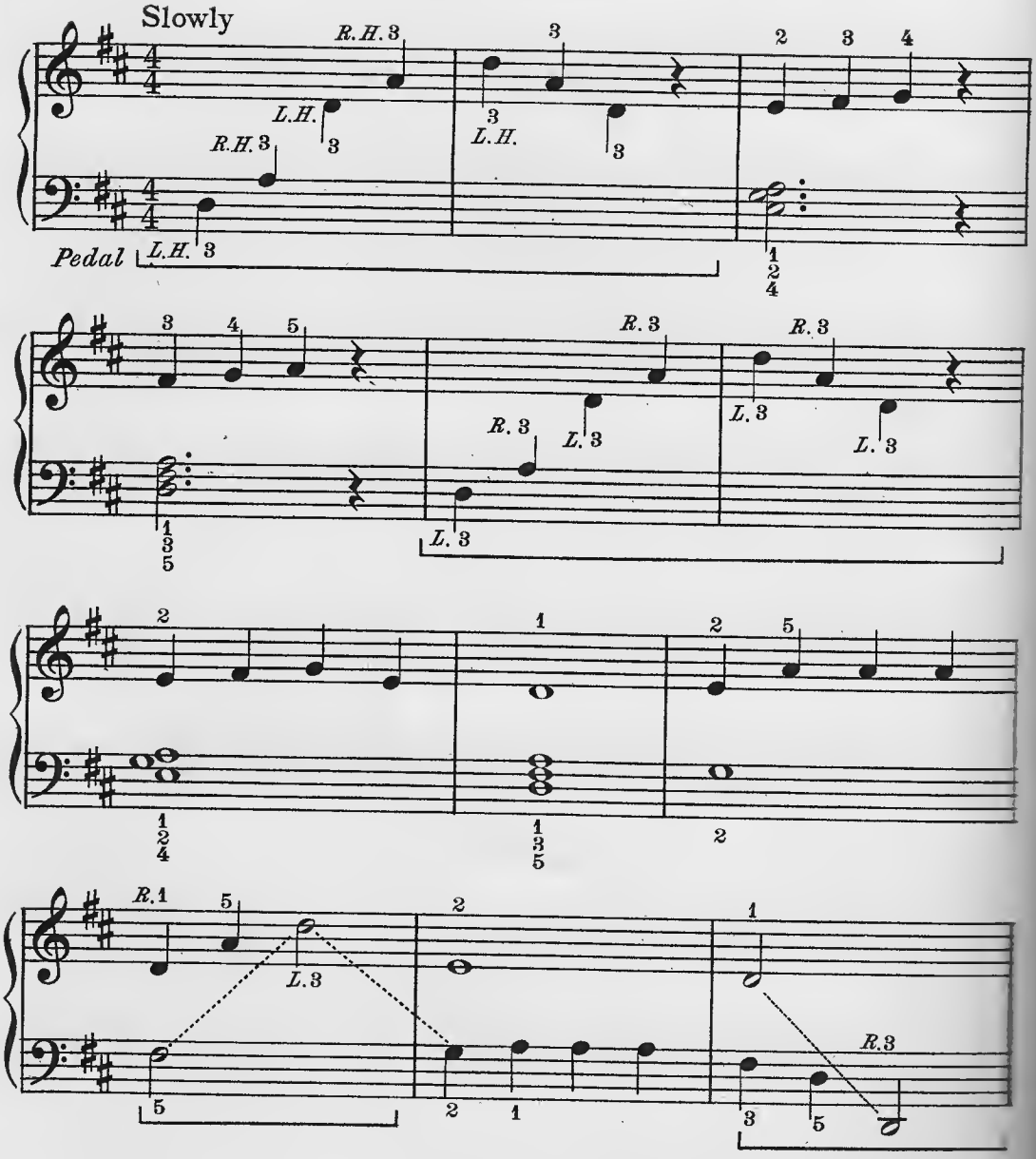
The D Major Scale





N470-48

[27] Bells



THE DAMPER PEDAL

The Pedal on the right is called the Damper Pedal. When the Damper Pedal is down the tone continues to sound even though the key is released.

The use of the Pedal may be compared to an artist's palette in that it makes possible a variety of different tone colors. Listen carefully as you use the Pedal. The tones must sound beautiful and must not be blurred.

In almost every case, the Pedal should be pressed down immediately after the key is sounded. Release of the Pedal stops the tone.

Sit well forward on your chair, bench, or piano stool, heel on the floor; depressing and releasing Pedal as marked (down; up).

down : |____ up: ___| up-down : ___/___

To the Teacher: Explanation of the other Pedals at Teacher's discretion. If a grand piano is available, look into the instrument to see what happens when the Damper Pedal is depressed.

[28] In My Father's Garden

(Dans le jardin de mon Père)

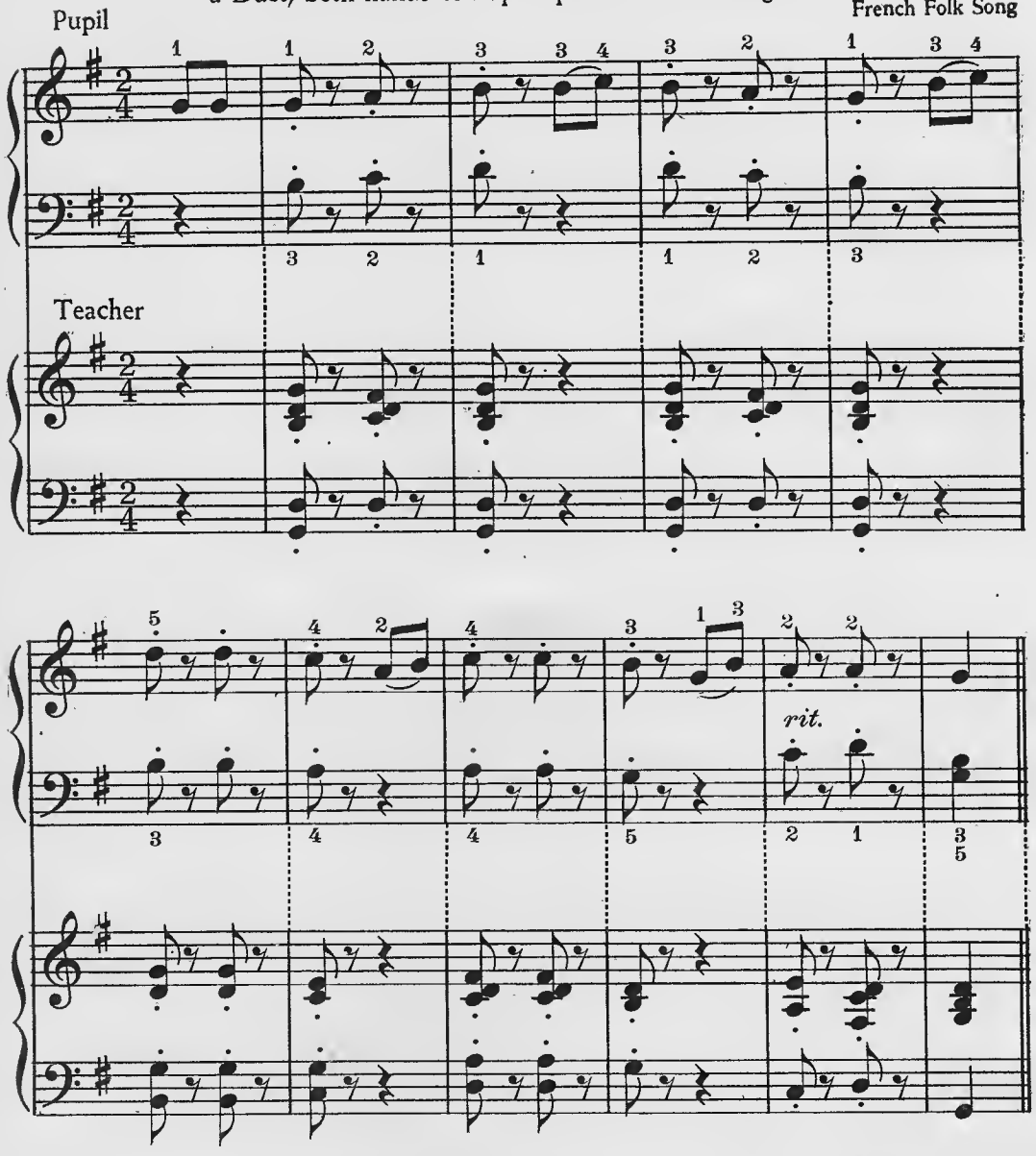
POSITION
(Pupil's Part)

1 5
G — D
5 1

DUET

When playing alone, play as written; when playing as a Duet, both hands of Pupil's part one octave higher.

French Folk Song



STACCATO: short, detached.

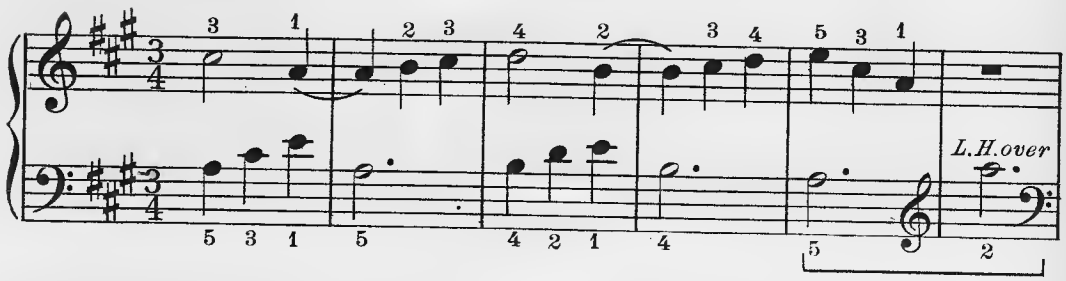
DUET: a composition for two performers.

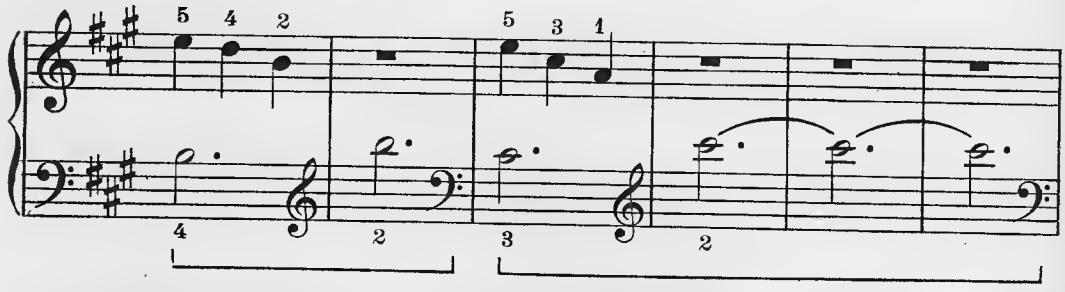
POSITION

1 5
A — E
5 1

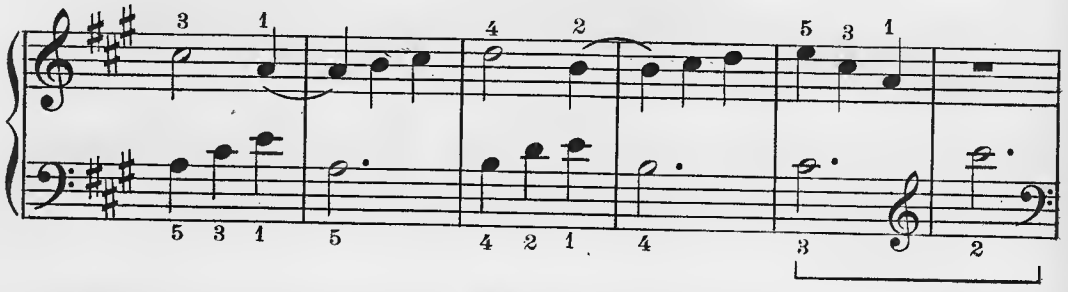
[29] The Music Box

Moderato

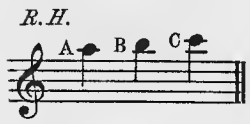


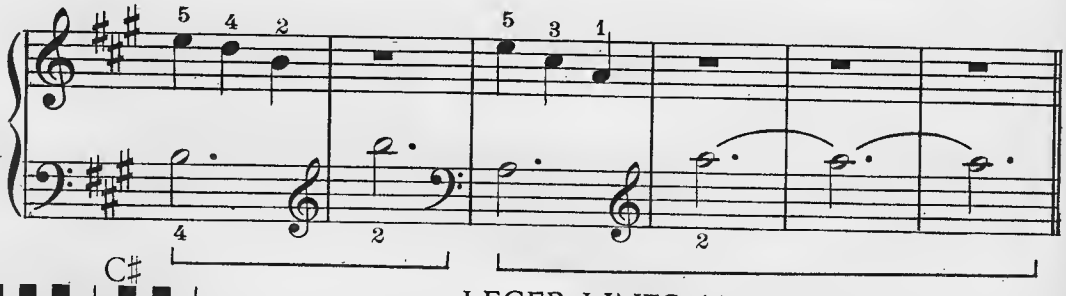


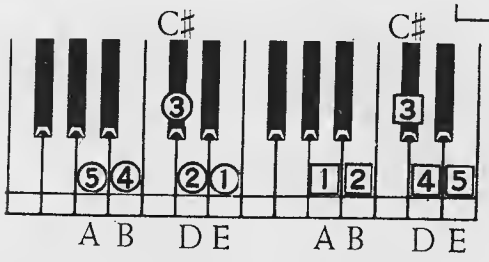
WARNING SIGNAL



NOTES ON LEGER LINES

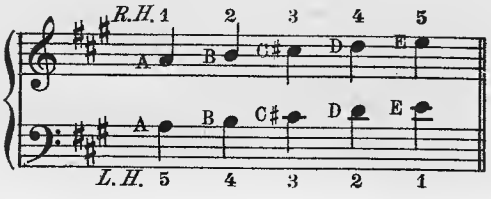






Building the Scale of A Major by Tetrachords will show that it includes three sharps, F-sharp, C-sharp, and G-sharp. These three sharps appear in the Key Signature.

KEY OF A MAJOR



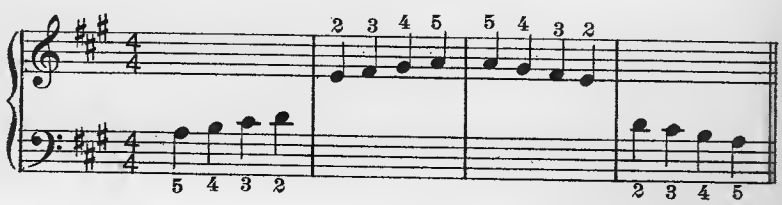
LEGER LINES AND SPACES

On page 24 you studied the letter-names as high as G, the space directly above the Treble Staff. By the use of Leger (added) Lines and Spaces, we can continue still higher. Look at the exercise above and observe how the pitches, A, B, and C, are written above the Treble Staff.

On the Bass Staff, you have learned the location of Middle C and the D just above it. In the exercise above you will observe how E is written.

In playing "The Music Box" you will have to watch carefully to see whether the notes on Leger Lines or Leger Spaces are written with the Treble or the Bass Clef.

The A Major Scale

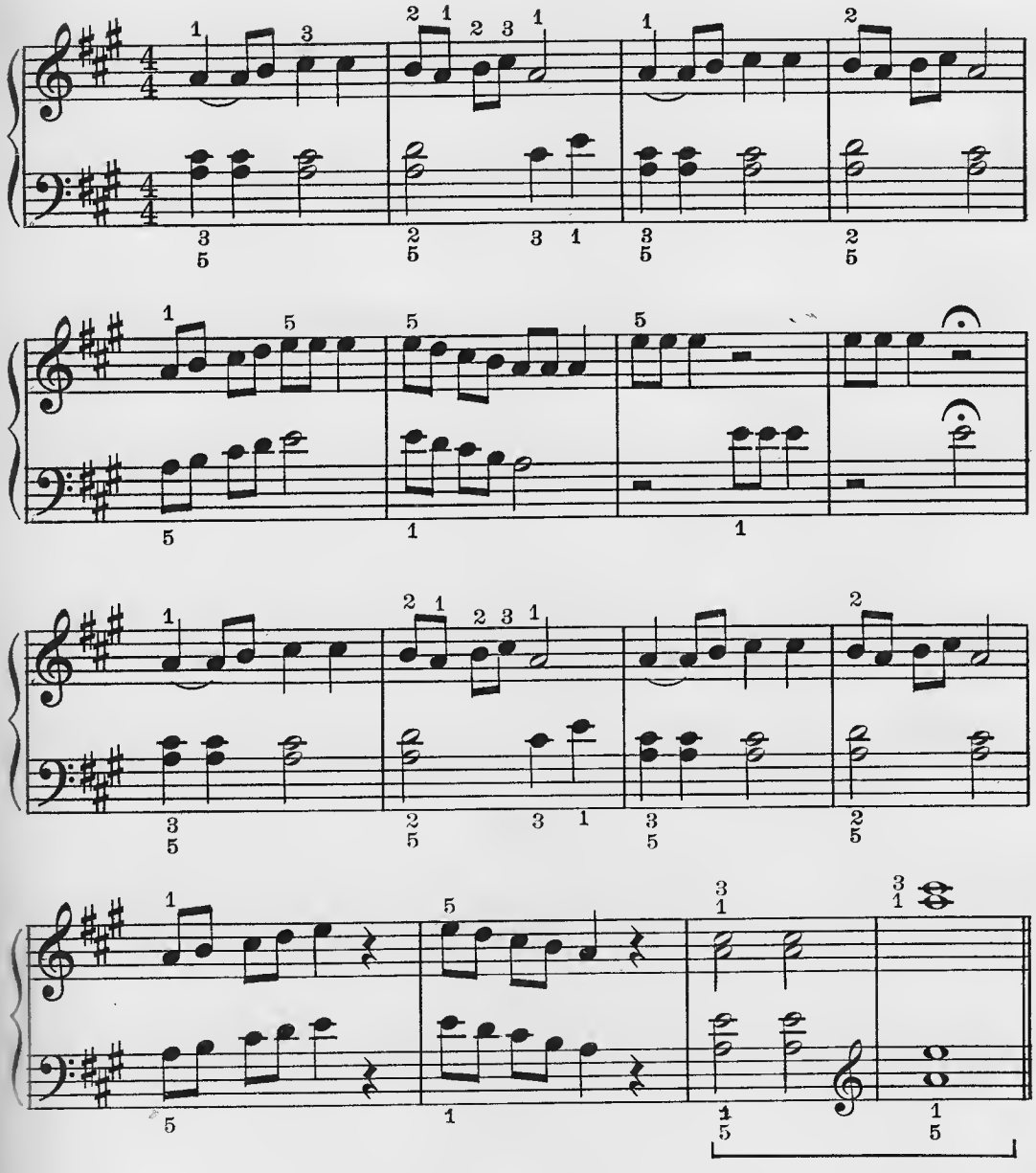


[30] Alouette

Adapted from a French-Canadian Folk Song

POSITION

1 5
A — E
5 1



The change of clef at the end may be deceptive, as the final chord is in the Left Hand actually an octave higher than the preceding one.

Observe the dissonance at the beginning of the second and fourth measures.

See Page 17.

THE HOLD 𝄐

is a sign to sustain the tone longer than the actual value of the note, the added duration being at the discretion of the performer.

[31] In the Swimming Pool

Allegro

Third Recital Piece

N. Louise Wright

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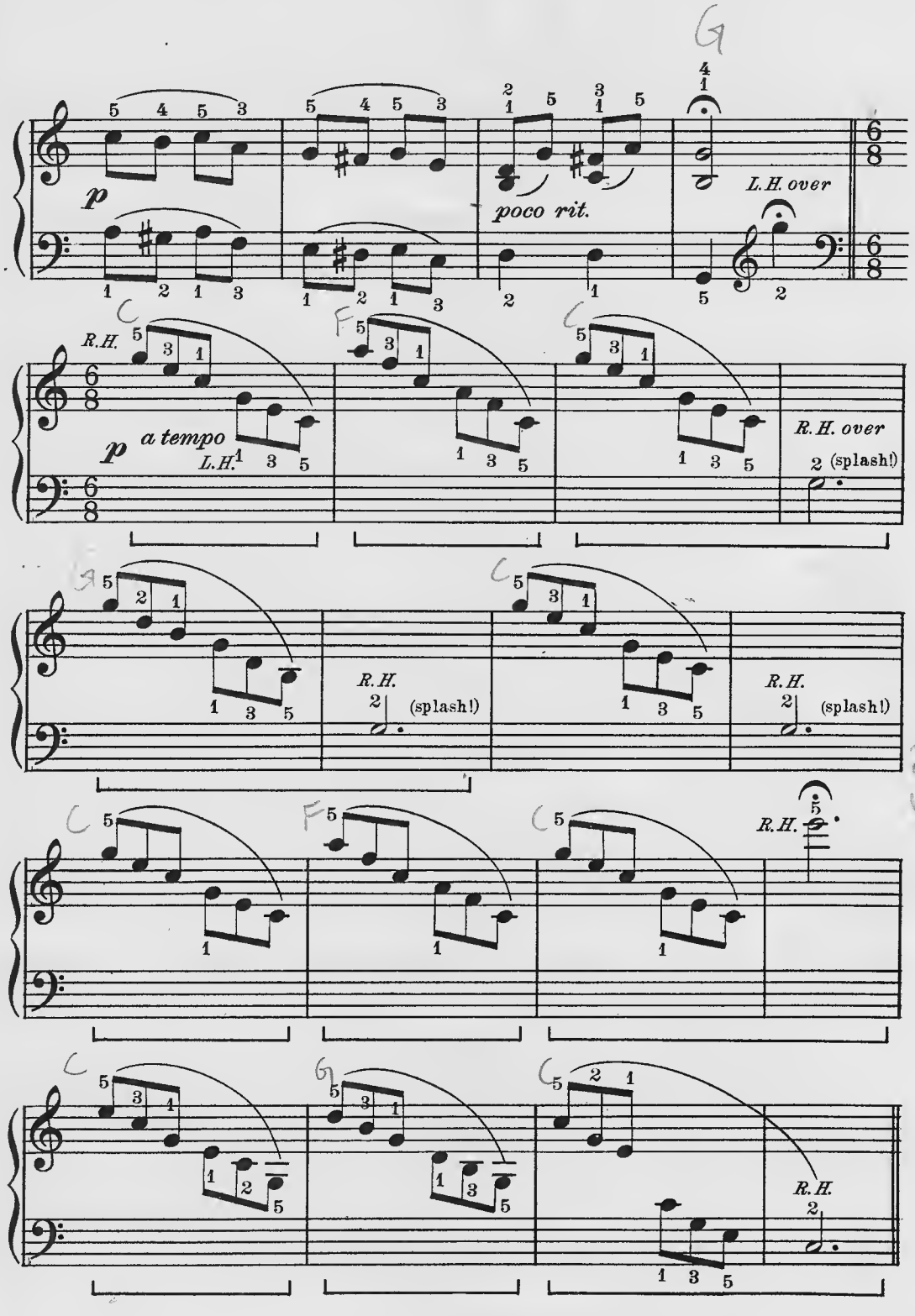
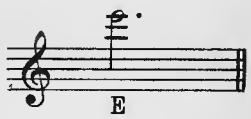
FOR THE TEACHER — "In the Swimming Pool" presents $\frac{6}{8}$ meter for the first time in this book. The piece should be taught chiefly by imitation, though the Pupil should be encouraged to observe the notation as the Teacher plays and also as he is playing. This is in accord with the sound pedagogical principle that experience should precede analysis. The Teacher should play the piece in a bright, swinging tempo, so that the Pupil will clearly feel the two swings to each measure. Do not attempt explanations at this point; they will come later, on page 41.

After the Pupil has progressed to that part of the book, and has studied the pieces on pages 41, 42, and 43, return to this piece for further consideration of its rhythms and their notation, observing the contrast between the $\frac{6}{8}$ and the $\frac{2}{4}$ meters, both played with two swings to the measure

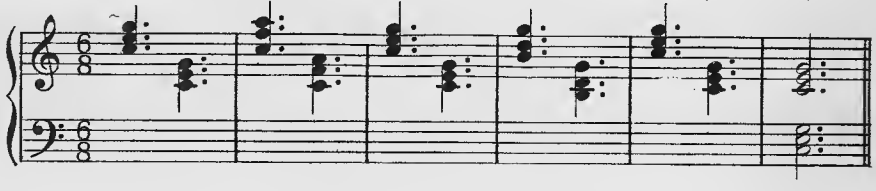
In this piece we find three chords, the Tonic, Sub-Dominant, and the Dominant Chords. Here again, detailed analysis is not desirable. The Pupil should be taught to study the piece by blocking the chords, (see bottom of page 35). Detailed study comes later (see pages 37, 42, and 43).



LANDMARK:

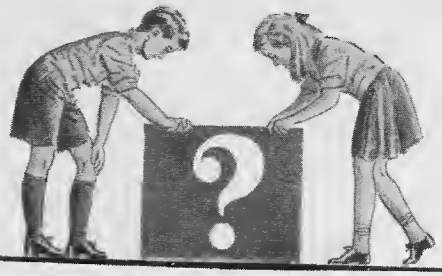


All "broken" chords should be "blocked" as a preparatory study of this piece.



mf (mezzo forte): moderately loud
poco rit. (poco ritardando): slightly slower
a tempo: at regular speed
Allegro: quickly

Tonic	Sub-Dominant	Tonic	Dominant	Tonic
I	IV	I	V	I

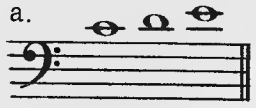


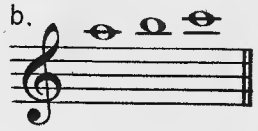
Question Box III

1. Make a list of the five keys you have learned thus far:

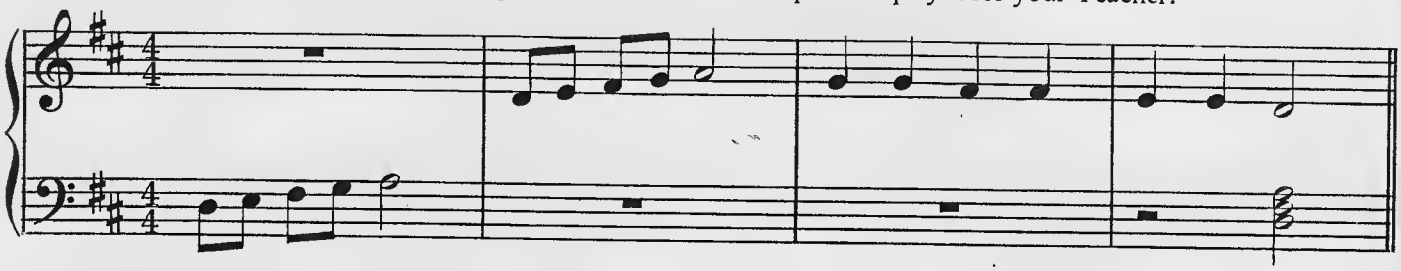
   Answer: 1 . . 2 . . 3 . . 4 . . 5 . .
2. Play the scale in each of these keys, upward and downward.
3. Play the Tonic Chord in each of these keys.
4. Tell the number of Sharps or Flats in the Signature of each of these keys.
5. What is the meaning of?

   Answer: . . . . . .
6. Write the letter-names below the notes:

a. 

b. 

7. MUSIC READING TEST. Learn this piece at home without help. Then play it for your Teacher.



COMMENTS BY THE TEACHER (See page 9) . . . . . .

. . . . . .

. . . . . .

. . . . . .

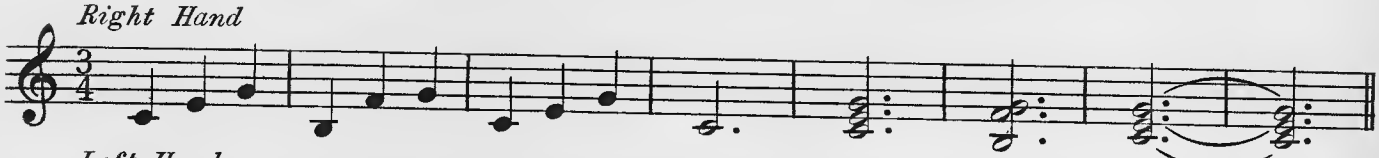
RATING BY THE TEACHER

SECOND DAILY DOZEN

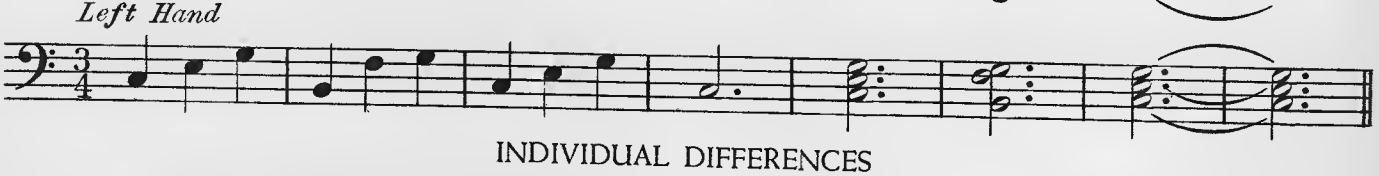
(In addition to exercises in First Daily Dozen, page 19.)

The following exercises are to be *transposed* to all the keys played thus far.

Right Hand

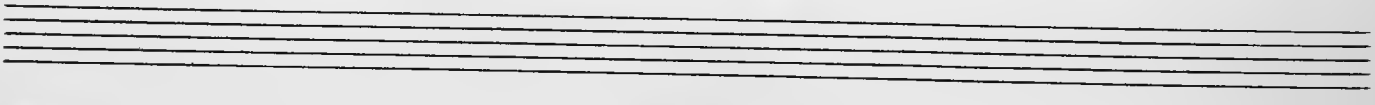


Left Hand



INDIVIDUAL DIFFERENCES

The Teacher may write additional exercise material here to meet individual Pupil needs.



[32] Barcarole

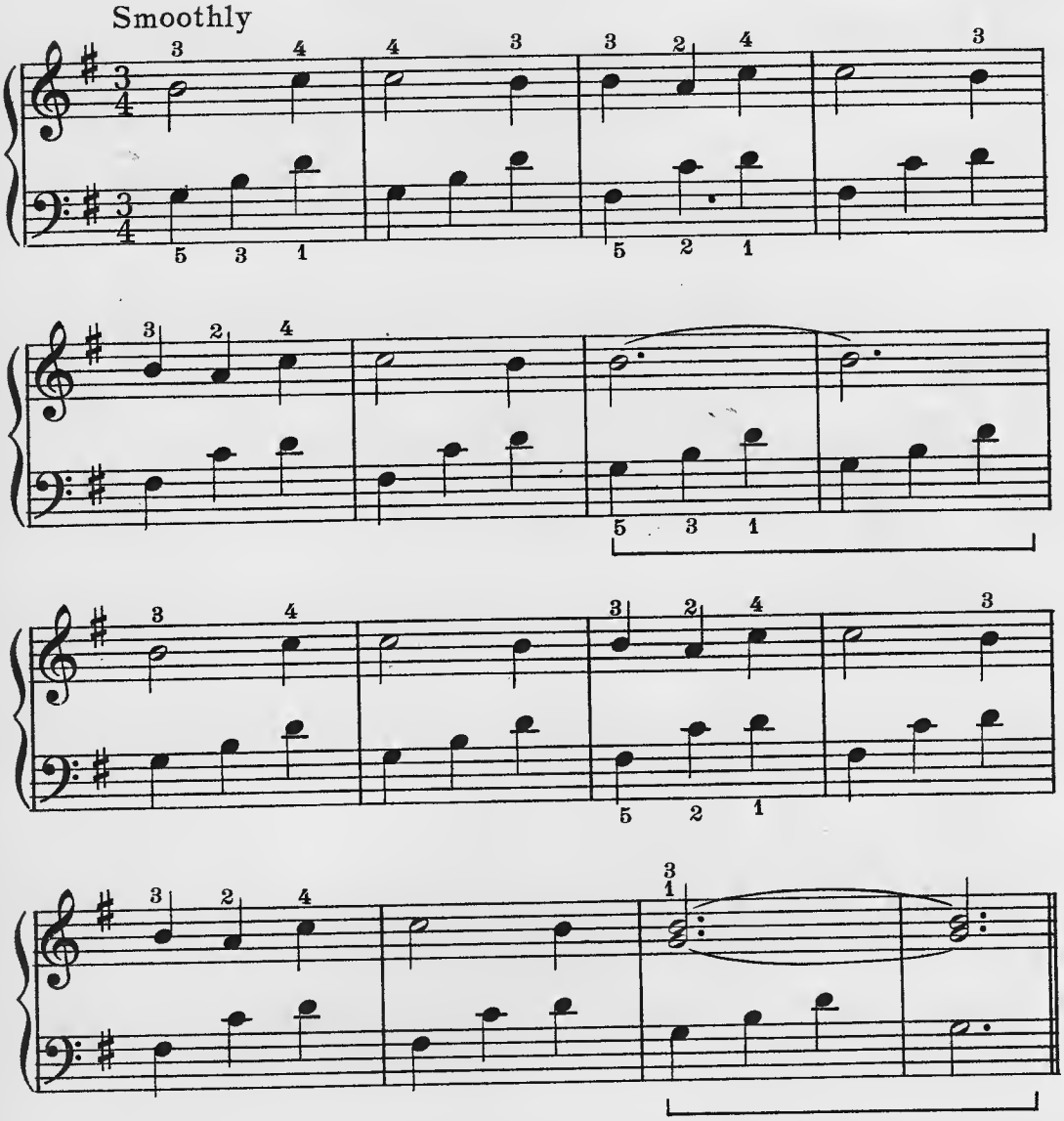
Extension for Left Hand

From "Tales of Hoffmann," by Jacques Offenbach

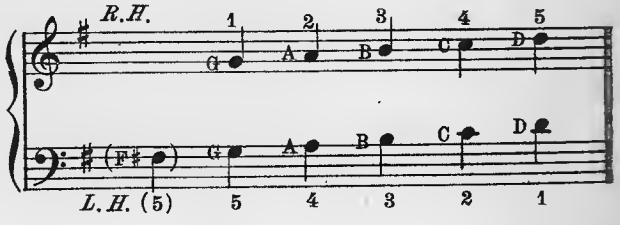
POSITION

	1		5
R.H.	G	—	D
L.H.	G F♯ 5	—	D 1

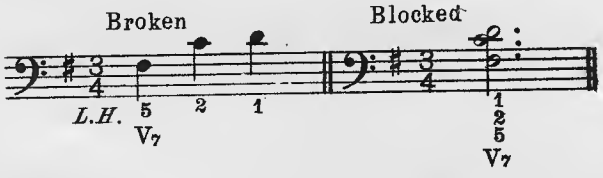
Smoothly



EXTENSION FOR LEFT HAND



THE DOMINANT SEVENTH CHORD



The position, G to D, which we have had before, is slightly altered in this piece, the fifth finger of the Left Hand extending down to F♯, a half step lower than G.

0, 4, 7, 10 Start

Dominant in G:

D7 = D, F♯, A, C

N470–48

POSITION

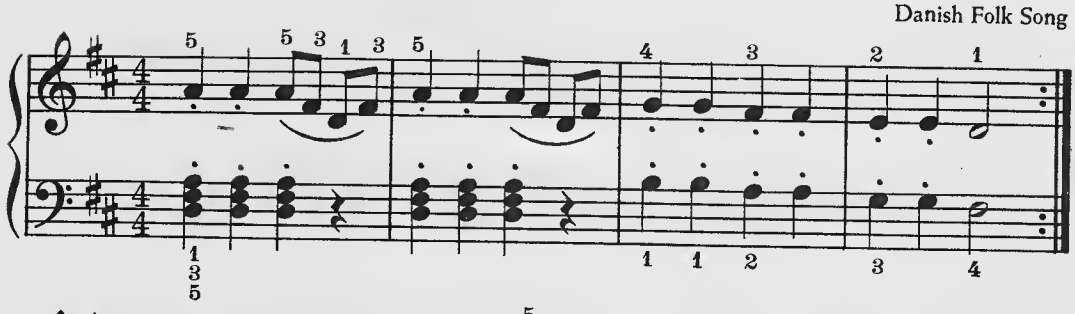
R.H. 1 — 5 D — A

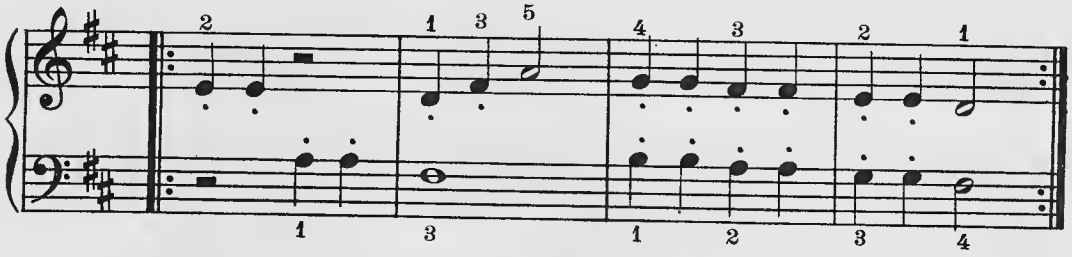
L.H. D — A, E — B, 5 — 1

[33] Ring Game

Left Hand Shifts Position

Danish Folk Song



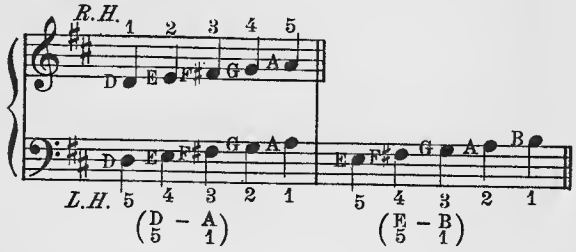


WARNING SIGNAL

REPEAT MARKS

The Repeat Marks (‖: :‖) in "Ring Game," indicate that each of the four-measure divisions is to be played twice (repeated).

SHIFT OF HAND POSITION
(Key of D Major)



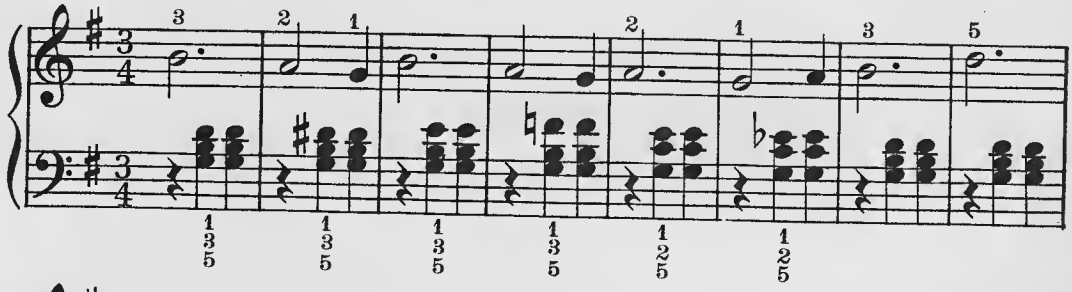
POSITION

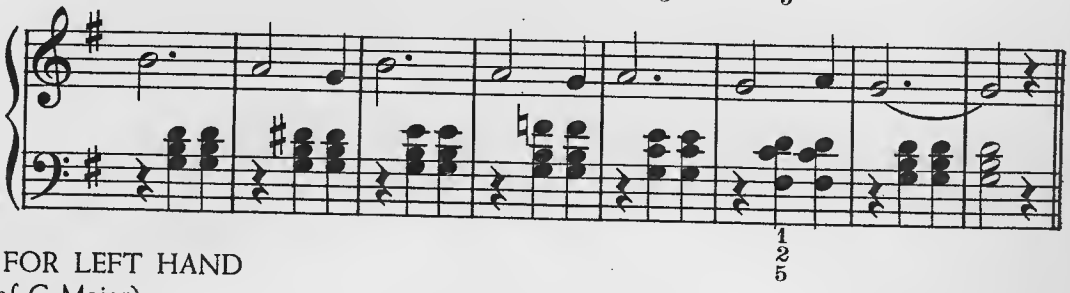
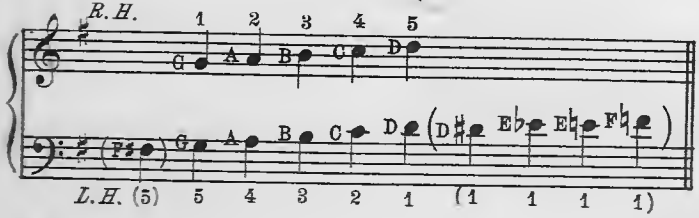
R.H. 1 — 5 G — D

L.H. G — D, F♯ — F, 5 — 1

[34] At the Well

Extension for Left Hand





EXTENSION FOR LEFT HAND
(Key of G Major)